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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH  
DATED: 051630ZJUL78  
REVIEW ON: Aug 2000

**GRILL FLAME**

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-9

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was ~~asked~~ to locate Robert Englemann and describe his surroundings. The viewer felt that at the time of the session Englemann was located in a building familiar to the remote viewer. This building was later identified as building "H".

*Note: Sessions D7, D8 & D9 were conducted  
at the same time.*

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-9

TIME

#66: This will be a remote viewing session for 1430 hours, 26 August 1980.

Relax and concentrate now. Relax and focus your attention on Robert Englemann, whose picture I have shown you. Focus solely on Robert Englemann. Concentrate. Locate Robert Englemann and describe his surroundings to me.

PAUSE

+07

#31: Getting...something on a...something on a raised...platform... something on a raised platform...raised square...something else, sitting up on it...appears to be a...a large room... bare floor...low roof.....seems to be a...light along the wall...in the far corner...and a, uh...this thing in the room is a....I'm getting some sort of a...large pedestal thing...seems to sit on a....middle of a floor covering... a round pattern...it is dark and gray, knobby and gnarled... over a gnarl I can see...a white streak in the back.... appears to be a, uh...something above me...like I am... getting up at a...interior balcony, like a false roof inside a roof...

#66: Focus on Englemann now, and tell me about Englemann.

PAUSE

+09

#31: In a, uh.....in a...place...like a...place where there are...large.....boxes, that are arranged so as to make a... cubicle...all sit on one side of a room like...you can walk by on the right side and...look up to your left and see these boxes of a room in a room...but it's open at the top and they're semicircular, they're like...almost feel like I'm on a raised section of floor, and the ceiling of a... almost like I can look in under the raised section of floor from the passageway...as I walk along to the right.....

I'm trying to find him.....

PAUSE

+16.5 #31:

He must be in here...it's the place where things hang down from the ceiling...like suction cups, look like suction cups, on a string, like lights...they hang down in a pattern, over top of this raised area, in which there are these large

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#31: cabinet units that are arranged in a semicircle on a raised floor. I have only feelings of him...sitting splay legged in a chair with arms...in a, somewhere up on a platform, which is about three feet high...

#66: Is he alone in this room?

#31: No, he was with three or four other people up on the platform, had a place of work, like people go up there and do things... But he is sitting there... There are some other people around him but they are all awake, not like they are sleeping, or lying around, it's like they are awake and talking.....

+20 #66: What class of people are these?

PAUSE

#31: Like one other....hostage...this is a place where this... man and this man would usually be for everything normal... their normal work place...normally they would be here... they have been...brought in with some other people... some controlling people...who like observe and describe... show and point and talk about what is here...what is here is...I think...technical equipment...these boxes are arranged for a purpose, and I believe that there is...the stuff he knows all about is in these...boxes and...general discussion about these boxes, there is also a strong image...like a corn or...wheat...brush like wheat, I have to draw it.....

#66: Tell me about the building in which this room is located.

#31: It's a...sort of a long flattened, simple rectangle, pretty simple rectangle with one side something a little raised, like a...porch layer, or a something a little bit raised on the middle of one side.

#66: Now the area surrounding the building.

#31: On a roof there is a line to my immediate left front, like a hole sticking high...I see a...sort of open area all to my front, with trees to my left front, going away into the horizon...and trees on my right...front...something in the trees far away, on the left front.....

#66: From above look down.

PAUSE

#31: White line splaying out in two directions...one on the right and one on the bottom and...of the building, and then a white circle on the left side, then like a parking area, or sort of a hard area...on the left, rather, the circle on the left, the hard area on the left...the hard area on the

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#31: top...and then.....

#66: In what area of Iran is this?

#31: North, uh...north central.....

It's hot as a bear in here.

#66: Okay, let's go ahead and draw what you have here.

#31: First thing I had was a feeling of standing in a large room. A large spacious...possibly a low, must have been a low roofed room with something here blocking my view, going along like that. And I don't know what the heck that was. But the next thing I had was here. As I began to resolve the thing that was in the middle of the room it began to be a little more familiar....and the room on the outside, an circular pattern, and this is like a...a tic-tac-toe crosshatch, which is in fact, what it is is it's a raised dais or pedestal, sitting in the middle of circular pattern on the floor, which has the question marked object in it. Okay.

So then what I ended up with is...some sort of a modern pedestal type of thing inside this circular pattern. And these are the crosshatching things that as you look down from above it looks like that. This is above view area. And, um, I had the feeling like that this thing was like solid wood pedestal with this gnarled sculpture on it.

Now the light thing that I had was over here in the background. This is when the thing began to look familiar to me. Okay. Here was light emanating into the room from the back side. Okay? Like from rear. That's when I had the, you know, this is it, it was like I was falling right into good old familiar territory. And that here above me looking up was like a false floor or a balcony, overlooking this statuary. Okay? And on the right side was my same old familiar staircase that I recall from before.

#66: And where is this area that you feel that you recognize?

#31: I don't know where it is. Are you, you mean, are you going to the end of the session?

#66: Well, uh, you said it looked familiar to you.

#31: I had something, I had something stuck in a, some big rounded thing in one of my very early sessions, uh, in the middle of this, in the middle of this large like room with light in the back and also light in the front, like a doorway, but I didn't see that this time. But it was the thing, the thing that identified where I was that I'm familiar with is this gnarled, funny looking sculpture and this-

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#66: And do you recall what building that was in that you saw it?

#31: No.

#66: Okay.

#31: And this is a balcony. That's three. Then this is where, when you asked me to focus on him I had a feeling of..... like these large...things.....like arranged...these consoles or boxes or something...arranged on a semicircular pattern...on some sort of a false floor thing, at the end of which- this is out of proportion, it's all screwed up... There would be like another one here and that'd be the top of it. Okay. And this is a lower...I'll have to draw a different perspective...lower passageway. And this is a wall. And then down here is a double door.

#66: Is this a different area?

#31: Yeah, this is different, I don't know where I was here, I think I was still in the same building. Chained double door. Let me draw a better sketch than five.....

Okay, this is the false floor. I could feel or see false floor... 2.5 to 3 feet up. Okay. That's the idea I want to get. Here's the wall and this is the passageway. This is only maybe 8 feet wide, this thing comes back, then that goes back around the corner like this, then back here is the double doors... You like walk around this platform..... Okay, now. Here to my back are these things arrayed, okay? In the semicircle like this.

#66: All right, now, you have the raised platform with these stacked boxes or consoles which you've now called them. Am I to understand that this is different than the raised area that describe in this other larger room?

#31: Yeah, it's a different place than 1 and 2 and 3. It's somewhere else totally.

#66: Okay.

#31: Somewhere else totally. And then this comes along, there's the wall there, oh, there is no wall there, that's where the wall line is, because it's set back, there's a passageway back here. And this is like just a raised...dais, okay, on which these big boxes are sitting, whatever the heck they are. And these boxes have this little ledge...the boxes are cabinets....and the feeling of them being in a semicircle.

#66: Now I'm to understand then that you had- you were unable to get a fine focus on the, uh, individual in question, Robert

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#66: Englemann, you really didn't ever focus well on him, but you had quite good imagery about the location which you perceived.

#31: Yeah, I never did- well, if I did see him I had the feeling that he was here, and that this was also a place where he would usually be employed. Like when he was doing his real thing.

#66: Outside of the

#31: Without being, uh...a hostage or anything like that. That he really would have been here during his normal duty hours, and because he was, this was his regular work place, he and another guy that maybe were work-, had worked here before were now down here at this time talking about this group, this cluster, semicircular cluster of boxes, which are, by the way, they're rather large. They're like...as tall as this room ceiling is, which is probably 10 feet, 10 feet tall. Okay? And these things might be 3 feet, and this might be 6 feet. So I had the feeling that he was being, he had been called in here and was being told to talk about these equipments or whatever were in these boxes, and I had the impression that they were going to be dismantled and taken away.

#66: Okay. Who was asking these questions?

#31: It wasn't an Iranian, I can tell you that. It was somebody else that was not a member of the group. Okay?

#66: And what makes you say that?

#31: Just because I didn't get the typical Iranian vibes of, of, you know...it was a competent discussion that was going on, it was not some discussion that was being pointed and ga-ga'd and sign language and, it was something that was extremely competent and technical type questions. Not the type that you would expect from Iranian students who are not technically competent and, you know, their answer to checking files is to evacuate the whole filing system, you know, that type of thing. It's more, it was, I felt at ease, not threatened, like I had in the past when I've been working with people that are in the presence of hostage keepers. I felt at ease, but like impressed with competency, like efficiency. Like people were interrogating me were asking me all the right questions and using all the right buzz words.

#66: Okay, a technician, maybe.

#31: Yeah, a technical, instead of just some, what is that, type of a thing.

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#66: Can we move now to a sketch of the outside of the building?

#31: Yeah.... Okay, this is "X" on sketch 6 is the position from which I was viewing the building. Okay? There is a white line, it goes off like that. Appeared to be a white line that went off like that. There appeared to be a white circle and there appeared to be black. Okay? I don't know if these two blacks interconnect or not, but there's black, like black.

#66: Okay, I've turned the tape over now.

#31: Okay, some of this is written upside down and everything. Anyway, the way I was looking at it was this way. It was a long rectangular building from top to- along the axis, top to bottom. On the far end of it was like black, like a hardtop parking area, on the left hand side of it was black like a hardtop parking area. There was some sort of a white circle in the middle of that up closer to the building in the middle, I don't know, like a circular walkway or something, a white line coming down off the end, and a- vertical, and a white line going a little bit off of horizontal to the right. And this is the building. That was the one view. Okay? And the one before that was-, I have two more to do, 7 and 8, okay.

#66: I believe this one you said you were standing on the roof or something?

#31: Yeah. No, not this one. Well, okay, this one. I'll make it this one. There is...right in the foreground, on like vertical pole, like I thought maybe a flagpole...you know, it was like right up here, right up close to me. And that's the roof edge...and this is the roof. And I had a line of trees on my right...and a line of trees on my distant left. That comes back the...horizontal is wrong, here but... and I had the feeling that back down here I could see a building of...of some type. A big building. Hidden amongst the trees. And that this was essentially open grass...  
This should actually come like this...

#66: Okay, that's standing on the roof looking out with the trees to your left and right.

#31: Yeah, #7, right...I don't know what was in there. This was covered by...at least some sort of trees, because I had the feeling I was peeking through trees at the corner of that open area. And that's really about it. The only other thing I had-, before the actual progression on that transcript here goes...and then comes 7 and then goes 6, cause this of course as I was comin' out.

#66: Okay, looking at your drawings, now, do you have any recollection as to the building that you were in?

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#31: It is the one...the only thing I can remember about it is that it is the one outside of which is the raised box... would be on the "X" in 7. I'm just putting the "X" there, because I didn't see or feel anything like that. It's the raised up thing that they had the machine gun on when I worked a session and ended up with two machine guns in the corner of a field, this being the corner of a field. Okay, and I was coming, I remember coming, working this wood line up here saying that there was a trench with troops in it, not troops in it, but with some firing positions along here, and then that there was a big box like thing out here.

#66: Okay.

#31: Okay? It's tucked in right into the the corner, but that's the building that I'm thinking of.

#66: Okay, fine.

#31: And then also in a different session I had an interior balcony, stairwell on the right with some sort of a weird statuary sitting in the middle of the lobby, and that's of course where I started this session.

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#66: Okay, and again you felt clearly that's where you wound up, although... Now, I have one other question that I want to ask you. You had talked about Englemann being in this location, you thought he was there, talking about these boxes or cabinets or whatever they were. Do you feel that he is-, was only in this building temporarily, or that this is the building where he usually is?

#31: I didn't, yeah, I think this is the...I did not feel, I'll tell you what I didn't feel, what I...I didn't really address whether or not he really belonged here or not all the time, but I did not feel like he'd been dragged a long way, I didn't feel that he was anyplace out of the usual or the ordinary. Nothing special about his location. Special about his activities, yeah, but I didn't feel like that he had been moved all the way across the compound, or that he'd been taken to some far away place and was doing this talking. I felt like he was pretty close to where he usually would be found.

#66: Okay. And we find him on the Embassy compound in Teheran.

#31: Yeah, that's where I think he is. I find him on familiar turf.

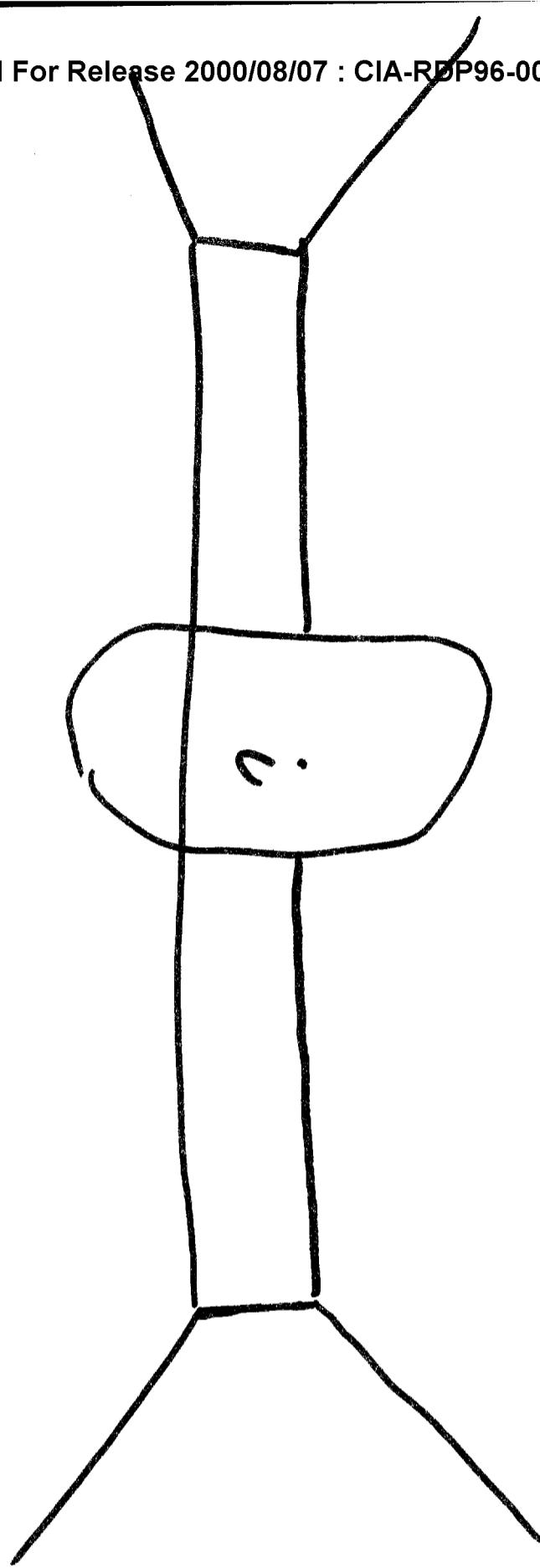
#66: Okay, fine. Anything else you'd like to add?

#31: No.

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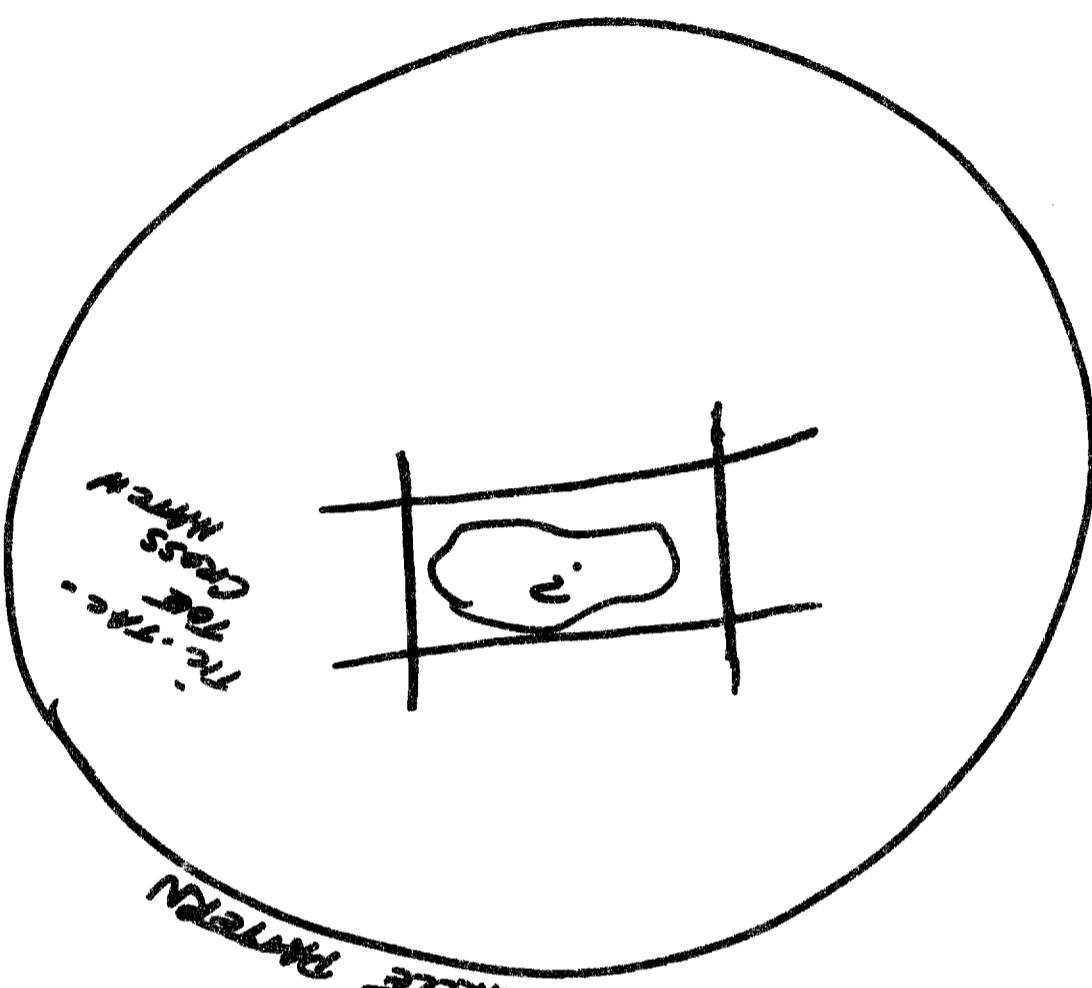
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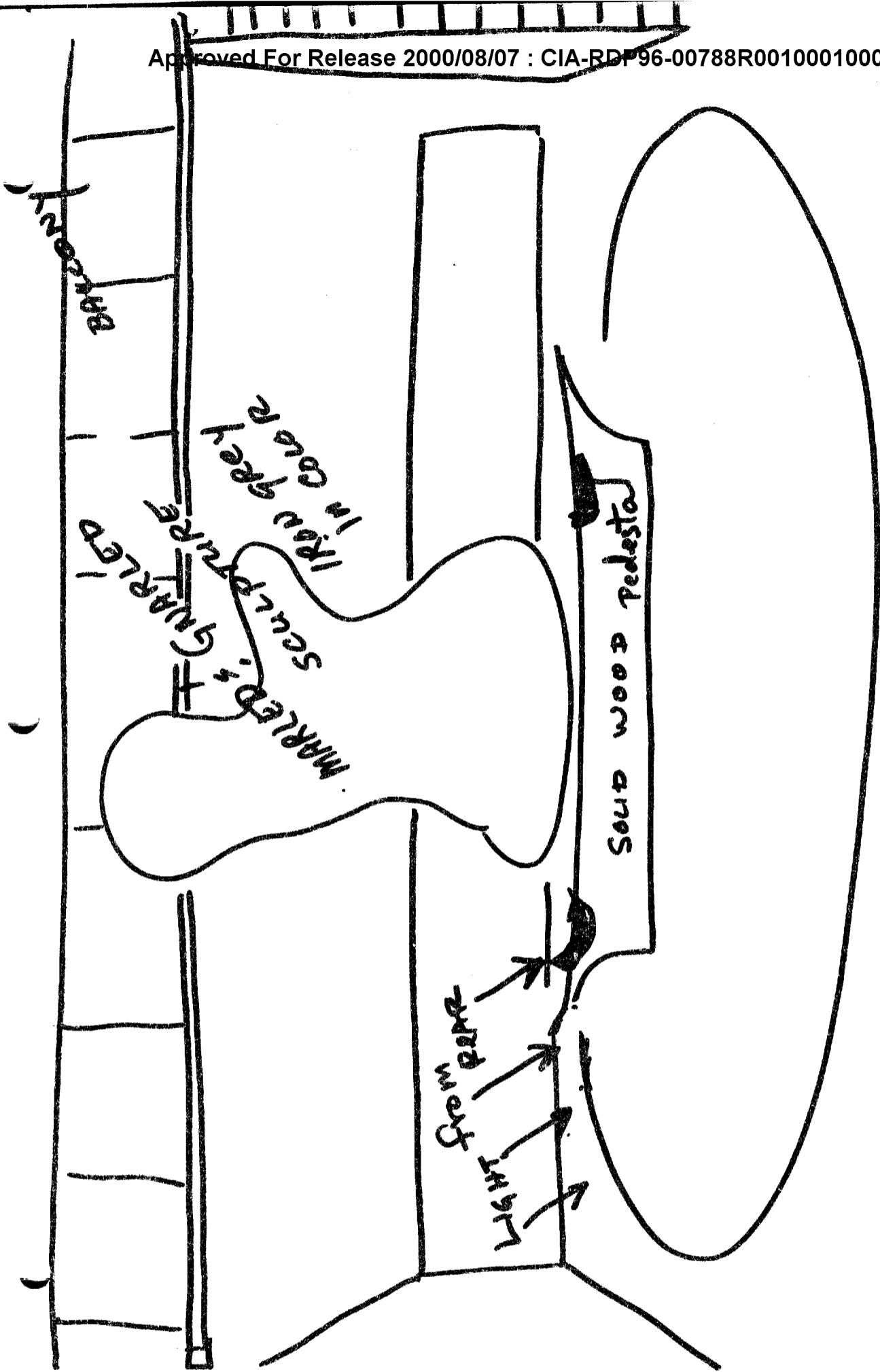
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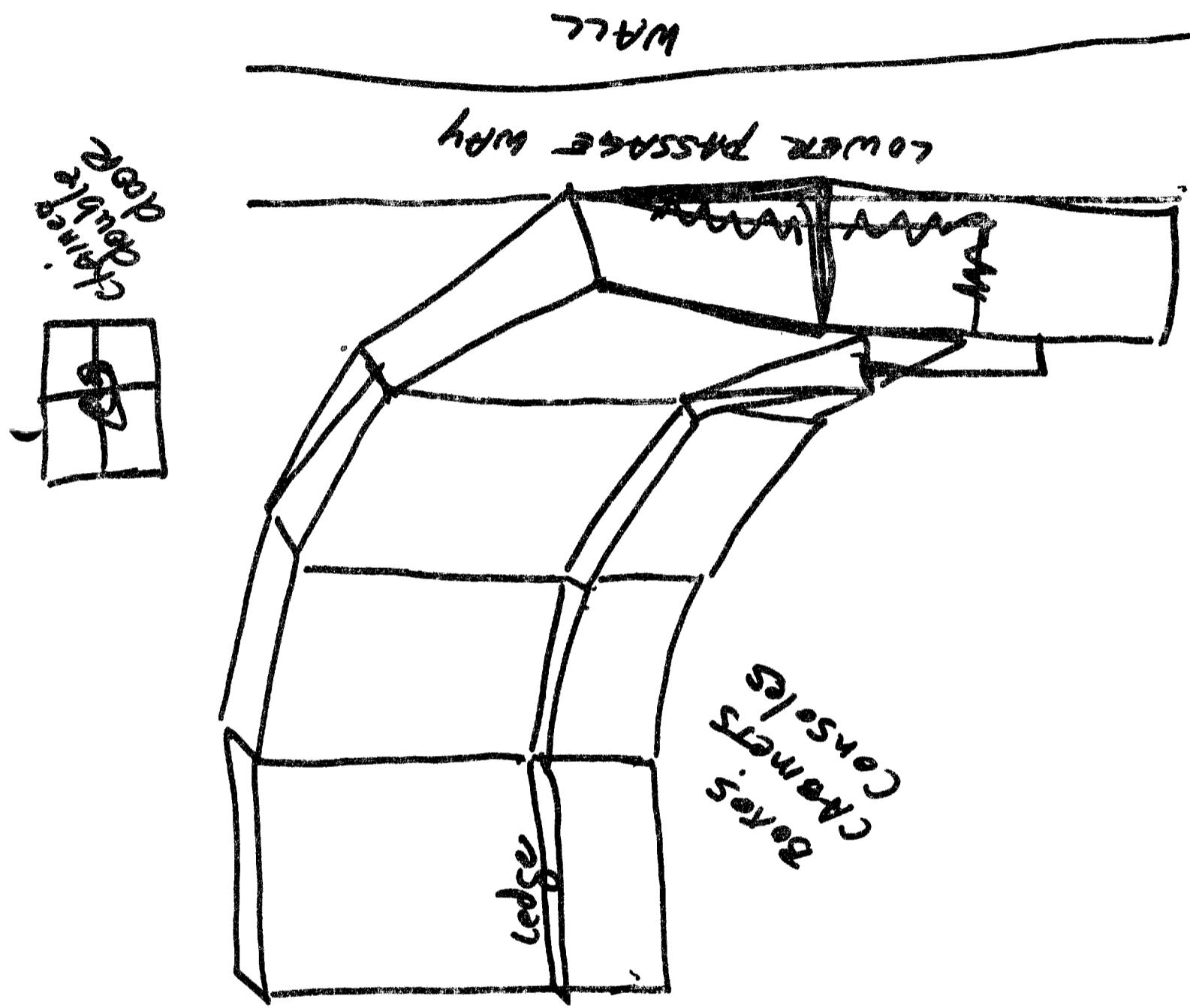
REVIEW

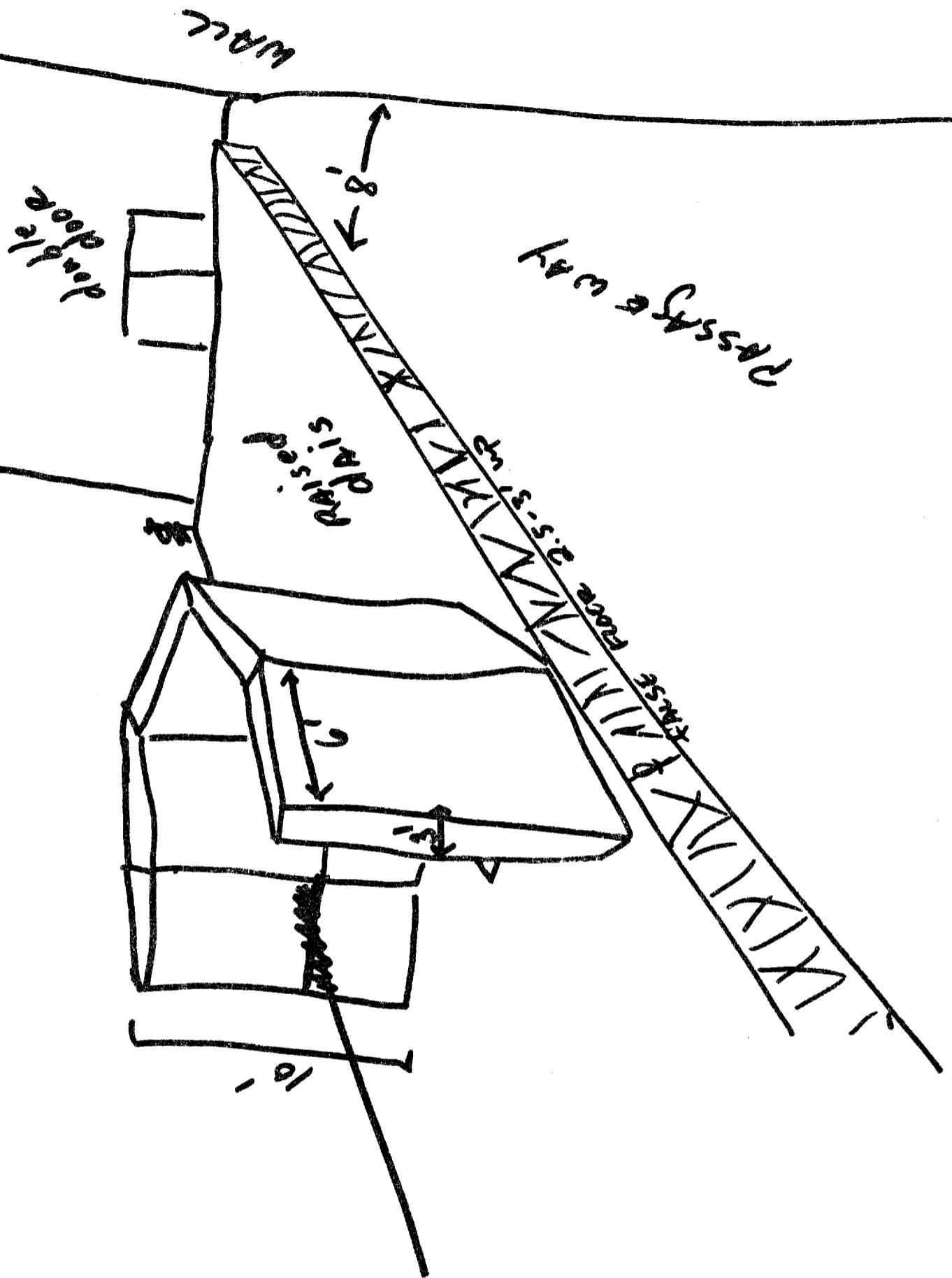


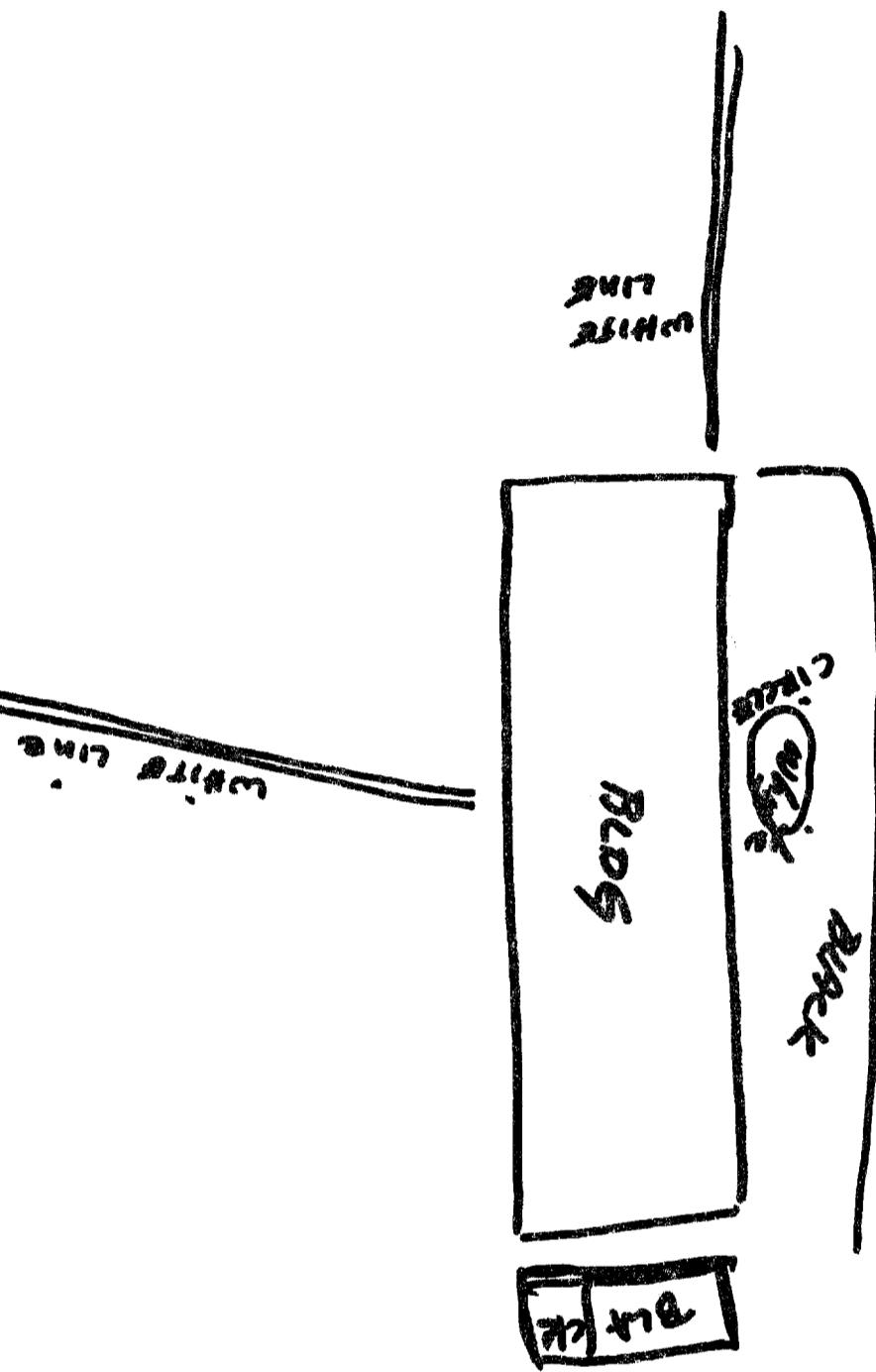
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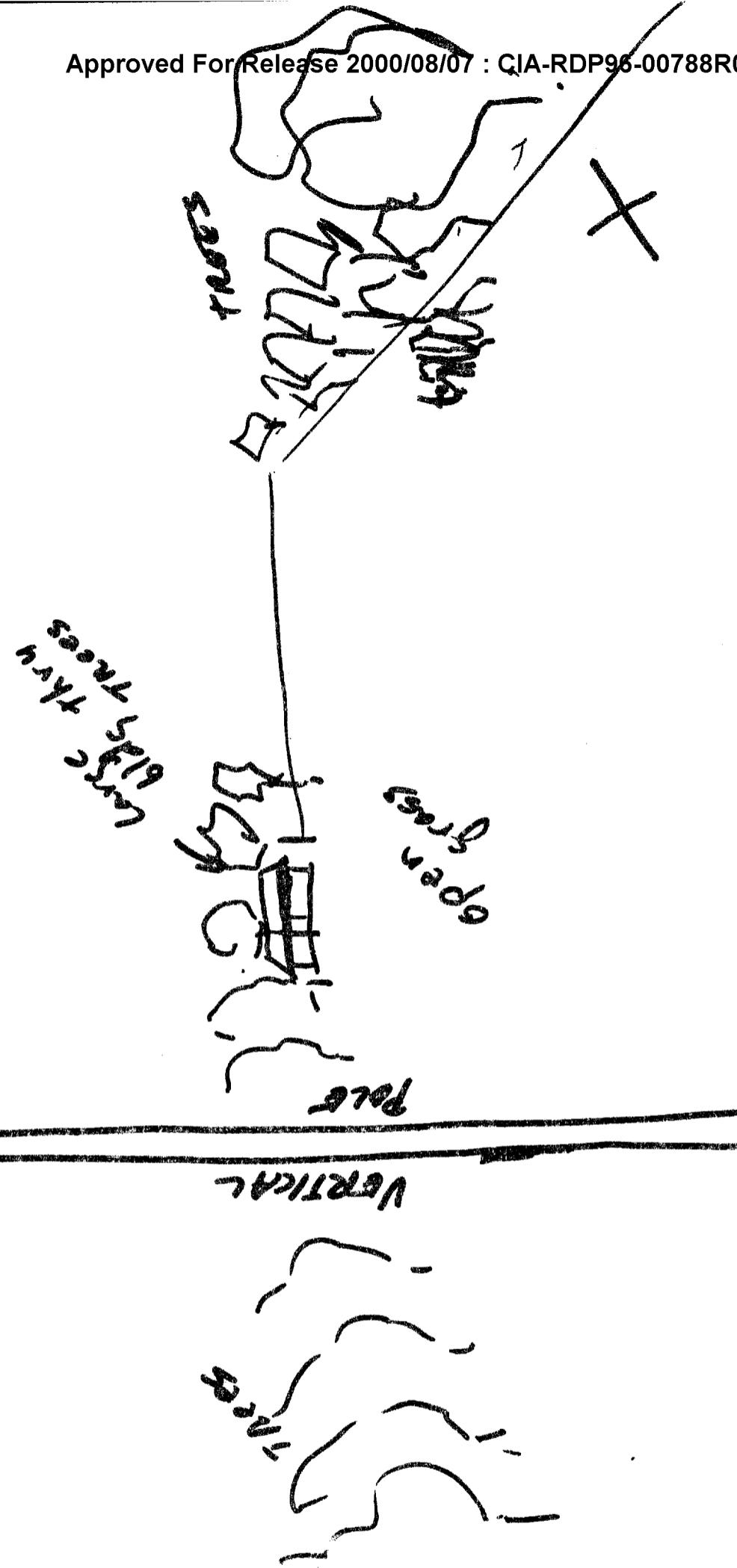
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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-9

1. (S/NOFORN) This remote viewer has been working on the Iran hostage problem for a number of months. He has been exposed to a myriad of information both classified and open source.
2. (S/NOFORN) Prior to the session the viewer was shown the attached photograph and asked to locate Englemann and describe his surroundings. No time coordinate was provided.

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